

OLLI October 3, 2024

MAY FESTIVAL

www.mayfestival.com

Sunday, 10/6, 2:30, Westwood First Presbyterian Church (GPS 3326 Koenig Avenue 45211), no fee but registration required. May Festival Chamber Choir, Mathew Swanson, conductor; Heather MacPhail, keyboards

Sunday, 10/20, 4:00, Trinity Episcopal Church (320 Madison Avenue, Covington 41011), no fee but registration required. May Festival Chamber Choir, Mathew Swanson, conductor; Heather MacPhail, keyboards

- Nathaniel Dett, "Let Us Cheer the Weary Traveler"
<https://youtu.be/uwR2nAd8TaU?si=8SuwHGNvONfM9NNs>
- William Byrd, "Sing Joyfully"
<https://youtu.be/e6JfcFhs9Y8?si=Be8QUqxu7K9djZek>
- Herbert Howells, Te Deum
https://youtu.be/8S8T-SmH4cY?si=t8_j_M3yf9FFTQr-
- John Goss, "Praise my Soul the King of Heaven"
<https://youtu.be/tYEKAEYRcIA?si=QvWZv5cMlutZbBOg>
- Alice Parker, arr. Robert Shaw
https://youtu.be/bHL2OkULHVA?si=i_gzziNzAVeVBbwm

METROPOLITAN OPERA

www.metopera.org

Saturday, 10/5, 1:00, Met Live in HD, *Les Contes d'Hoffmann*, Jacques Offenbach, tickets

- excerpt
<https://youtu.be/b0kU3kXYZwQ?si=92pMYgx1rT9P-KS9>
- complete
https://youtu.be/UdLC2poEL2w?si=G7JYi_iE4kLWtmpT

CSO

<https://www.cincinnati-symphony.org/>

Friday, 10/4 and Saturday, 10/5, 7:30, tickets. Thomas Wilkins, conductor; Bela Fleck, banjo

- Copland, four dances from *Rodeo*
<https://youtu.be/B9u9NSR5NGU?si=8AQzBf-75Tn-E0JV>
- Gershwin (arr. Fleck), *Rhapsody in Blue*
https://youtu.be/17X_gepC16k?si=tCKxI01wV9OBbKSv
- Florence Price, brief bio
<https://youtu.be/O65IQkRz3bk?si=b6ExpVQ-imQdprG>
- Price, Symphony No. 3
https://youtu.be/QTTN3nhWSOM?si=mpIBfrgIHjvt8_L7

CCM

www.ccm.uc.edu

Friday, 10/4, 7:30, Corbett Auditorium, no fee but registration required. United States Marine Band, Lt. Col Ryan Nowlin, conductor

<https://www.youtube.com/live/PY98txeCLDY?si=bgiPJ4ZAOW9W4Q7D>

Wednesday, 10/9, 1:30, Baur Room, no fee. Thinking About Music

IN TUNE WITH DEMENTIA: ENRICHING LIVES THROUGH MUSIC, MOVEMENT AND IMPROVISATION

Jude Jones, M. Ed, MT-BC (Board Certified Music Therapist)

This presentation will provide an overview of the universal power of music and the rationale for using this art form in working with clients with dementia from various cultural backgrounds. Creative singing, movement and improvisation interventions for engaging and empowering clients with dementia will be discussed and demonstrated with an emphasis on interactive involvement for participants attending the session. The Power of music lecture as it relates to helping others with dementia will briefly discuss how: 1) Music awakens our memories and emotions, 2) Music makes us move, 3) Music provides opportunities for social interaction, 4)

Music reduces anxiety, 5) Music improves cognition. The Creative Singing portion of the session will address working with non-lexical vocals, call-and response methods in singing, songwriting and other creative vocal work ideas to engage folks with dementia in music. The Creative movement section of the session will demonstrate simple easy memorable original movement ideas that can be incorporated into movement routines with emphasis of teaching others how to choreograph their own movement routines for their clients. The Improvisational part of the session will address the use of improvisational games, story weaving and music listening exercises as treatment tools for helping folks with dementia.

ARONOFF CENTER FOR THE ARTS

www.cincinnatiarts.org

Friday, 10/11, 7:30 and Saturday, 10:12, 2:00 and 7:30. Proctor and Gamble Hall, tickets. Stomp

<https://youtu.be/oRUdvu3Qo-E?si=UmczRaqC4jktliO>

SYNOPSIS

PROLOGUE The poet E.T.A. Hoffmann is in love with Stella, a renowned opera singer. Lindorf, a rich counselor, also loves her and has intercepted a note she has written to Hoffmann. Lindorf is confident he will win her for himself. Arriving at Luther's tavern with a group of students, Hoffmann sings a ballad about a disfigured dwarf named Kleinzach. During the song, his mind wanders to recollections of a beautiful woman. When Hoffmann recognizes Lindorf as his rival, the two men trade insults. Hoffmann's Muse, who has assumed the guise of his friend Nicklausse, interrupts, but the encounter leaves the poet with a sense of impending disaster. He begins to tell the stories of his three past loves.

ACT I In his workshop in Paris, the eccentric inventor Spalanzani has created a mechanical doll named Olympia. Hoffmann, who thinks the girl is Spalanzani's daughter, has fallen in love with her. Spalanzani's former partner Coppélius sells Hoffmann a pair of magic glasses, through which he alone perceives Olympia as human. When Coppélius demands his share of the profits that the two inventors expect to make from the doll, Spalanzani gives him a worthless check.

Guests arrive at the fairground, and Olympia captivates the crowd with the performance of a dazzling aria, which is interrupted several times in order for the doll's mechanism to be recharged. Oblivious to this while watching her through his glasses, Hoffmann is enchanted. He declares his love, and the two dance. Olympia whirls faster and faster as her mechanism spins out of control. During the melee, Hoffmann's glasses break. Coppélius, having discovered that

the check was worthless, returns in a fury. He grabs Olympia and tears her apart as the guests mock Hoffmann for falling in love with a machine.

ACT II At an elegant home in Munich, the young girl Antonia sings a plaintive love song filled with memories of her dead mother, a famous singer. Her father, Crespel, has taken her away in the hopes of ending her affair with Hoffmann and begs her to give up singing: She has inherited her mother's weak heart, and the effort will endanger her life. Hoffmann arrives, and Antonia joins him in singing until she nearly faints. Crespel returns, alarmed by the arrival of the charlatan Dr. Miracle, who treated Crespel's wife the day she died. The doctor claims he can cure Antonia, but Crespel accuses him of killing his wife and forces him out. Hoffmann, overhearing their conversation, asks Antonia to give up singing, and she reluctantly agrees. The moment he has left, Miracle reappears, urging Antonia to sing. He conjures up a vision of her mother, who claims she wants her daughter to relive the glory of her own fame. Antonia can't resist. Her singing becomes more and more feverish until she collapses. Miracle coldly pronounces her dead.

ACT III At her palace in Venice, the courtesan Giulietta joins Nicklausse in singing a barcarolle. A party is in progress, and Hoffmann mockingly praises the pleasures of the flesh. When Giulietta introduces him to her current lover, Schlémil, Nicklausse warns the poet against the courtesan's charms. Hoffmann denies any interest in her. Having overheard them, the sinister Dapertutto produces a large diamond with which he will bribe Giulietta to steal Hoffmann's reflection—just as she already has stolen Schlémil's shadow. As Hoffmann is about to depart, Giulietta seduces him into confessing his love for her. Schlémil returns and accuses Giulietta of having left him for Hoffmann, who realizes with horror that he has lost his reflection. Schlémil challenges Hoffmann to a duel. Hoffmann takes the key to the courtesan's boudoir from his dead rival, but when he goes to her, Giulietta instead leaves the palace in the arms of another man.

EPILOGUE Having finished his tales, all Hoffmann wants is to forget. Nicklausse declares that each story describes a different aspect of one woman: Stella. Arriving in the tavern after her performance, the diva finds Hoffmann drunk and leaves with Lindorf. The Muse sheds the form of Nicklausse and resumes her true appearance, telling the poet to find consolation in his creative genius.

Bob Zierolf

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